

THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN  
DECEMBER  
1931

# BEAUX-ARTS INSTITUTE OF DESIGN

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The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN  
 Volume Eight December, 1931 Number Two

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The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

FIRST ANALYTIQUE  
 "AN END WING OF AN EMBASSY BUILDING"

The solution of the problem presented demanded a certain knowledge of and respect for the orders. I think I may say that the Jury welcomed this requirement. A knowledge of the great works and architectural systems of the past must be an essential for the accomplishment of the great architectural works of the future. To sing, one must know the difference between harmony and discord. To model, one must acquire a sense of proportions; and the study of the classic orders is an essential of sound architectural training, even for the architect who would work in the most modern of manners.

The Jury felt that the program might have been a bit simplified and the students given a better opportunity to express themselves, if the actual dimensions from floor to floor had not been so definitely stated; but these limitations are so often met with in practice, that there was real virtue in the necessity of solving the problem within the limitations set.

In the final selection of those premiated the Jury was practically unanimous. In the consideration of those held out for possible First Mention, it was interesting to note the general agreement that the projet submitted by Albert E. Olson, New York University, was the one most satisfactorily filling the requirements of the program. The Jury felt that, more than any of the others, this projet had complete appropriateness. It looked its part. It had dignity, simplicity and a domestic quality, which, in an embassy building, should be combined with a certain official character.

The projet submitted by William Shoemaker, of George Washington University, was also much admired for the thorough grasp of its picturesque and romantic style, appropriate character and scale, and very beautiful presentation. In fact, all of the projets receiving First Mention showed great distinction in their rendering. This was particularly true of the projet of Arne Kartwold, though its architecture suffered somewhat in comparison with the others.

The projets submitted by Paul Bertram Kiel, of Carnegie Tech, and William A. Trimble, from the same school, were delightful examples of compositions in which the orders were used in a free architectural manner, having much of the spirit of what is best in modern design. They were less successful than those of Charles H. Bauer, Jr., and the others mentioned, when considered as wings of an embassy building, being, perhaps, more appropriate as "end wings" of a museum of art than of a Governmental residential building.

ELECTUS D. LITCHFIELD, New York, N. Y.

CLASS "B" I ESQUISSE-ESQUISSE  
 "A BUS AND STREET CAR TERMINAL"

It is quite probable that the author of the program had in mind a solution of this problem which he presented, which from the standpoint of the traffic might be something short of the ideal, and in which the crossing of the streams of vehicular travel would not be considered fatal. On the other hand, the Jury,

probably correctly, having before them the requirements definitely outlined in the program, without qualifications, looked for an ideal solution of the traffic as fundamental to the problem. It may be here well said that, with a Jury so minded, the problem presented by the program might well have been Class "A," which may be comforting to the very considerable number of the students who did not achieve either Mention or Half Mention.

It was a man's sized problem and one which usually falls to the lot of the engineer rather than the architect, but which the engineer's training seldom fits him to properly solve, and of which his solution is usually complicated in the extreme. It is an architect's problem and one which, if he is properly trained, he is fitted to solve; for he is taught to look at things in the large; to eliminate detail difficulties and to simplify to the greatest possible extent. The engineer's training, on the other hand, teaches him to attack each detailed problem as a thing to be solved of itself, rather than first by cancellation bringing the equation down to its simplest expression. The problem presented to the students in this competition is a conflict in "circulation" between pedestrians, the usual pleasure and business vehicles, busses, and, in a secondary degree, the trolleys or other rapid transit cars. The ideal solution completely separates these different services in plan or elevation or both. Coupled with this technical problem of planning, was the architectural expression of the structures required.

The projet submitted by Joseph J. Kovacsevics, Atelier Hirons, was the only one which, in the opinion of the Jury, solved the problem presented in a measure which justified its receiving "Mention." Its solution of the traffic problem was practical; its plan had simplicity, directness and pleasing proportions; and the superstructure gave promise of simplicity and appropriateness.

Seven other projets received Half Mentions. While not entirely solving the traffic problem, these projets, either in plan or in treatment of the superstructure, had special merit.

ELECTUS D. LITCHFIELD, New York, N. Y.

**CLASS "B" I PROJET**  
"A SUBURBAN BANK"

This projet, "A Suburban Bank," appeals to me as well chosen for a Class "B" problem because it gives every student an opportunity to visit a nearby bank and study the actual workings of this type of institution; to plan it with simple requirements and to design the facade in keeping with the scale of surrounding buildings.

There were several hundred drawings submitted with symmetrical and dissymmetrical plans and elevations. The larger proportion seemed to be somewhat modern in character; a few were classic in feeling; quite a few Colonial, and, although many showed considerable originality, there seemed to be too little understanding of the need for suburban character.

Inasmuch as it took the Jury five or more hours to judge the drawings, it became well acquainted with the conditions, and I will comment briefly as follows:

There were two distinct types of plans submitted: one of symmetrical arrangement, with center entrance, and, dissymmetrical with entrance to the right or left side, all of these schemes having distinct advantages.

The large public space in the center of the building was generally followed with tellers' cages on one side and the ladies' department adjoining. On the opposite side was the officers' space, with a conference room adjoining. To the rear was placed the bank vault with safe deposit department, and, back of this and to the two sides, working space for bookkeepers and other clerks.

The Board Room, as a rule, was on the mezzanine, at the front or rear; lavatories in the basement. This seemed to be the arrangement of most of the plans, and apparently was the correct part.

Some of these plans, however, solved these conditions better than others, and the basic principles would seem to be that the public space should be accessible to the clerks' in the cages, the officers' and the safe deposit department.

The officers' space must be accessible to the public, the conference room, the stenographers, the discount clerk and all other clerks, without need of crossing the public space.

The bank vault must be convenient to the safe deposit department, without crossing or exposing the clerks' working spaces; it also should be convenient to the clerks handling the moneys, books and other papers during all working hours.

The working space for the bookkeepers and other clerks should be away from the public, with ample light, and where the noise of the bank machines would not be heard throughout the banking room.

The Directors' Room need not be within the day working portion of the bank because the discount committee and the Board of Directors meet at other hours.

The facade called for a suburban character, and, obviously, in small scale. Inasmuch as the lot was an inside one, light would necessarily have to be obtained from a skylight or a clearstory.

In this number of the Bulletin, are illustrated four projets marked First Mention Placed. Two of them are symmetrical and the other two dissymmetrical, one of which, however, shows a truly suburban character.

The simplest and most direct plan was that submitted by P. L. Cheric, of New York University. The plan throughout is admirable, showing a thorough understanding of the problem. The facade is appropriate; it fits the plan and is well presented.

The approach of Tsz Ngong Ng, of Columbia University, in his plan is also an excellent solution of the problem, and, although the facade is rather severe in character, the Jury felt that the serious study of this type of architecture was worthy of consideration, particularly in view of the intelligent handling of the plan.

The first dissymmetrical plan is that of Harold E. Steinberg, of the University of Pennsylvania. This plan varies from the general custom by placing the officers' space at the rear; the ladies' department in the

center, and the tellers' all the way in front. This plan may be workable, but, in practice, the officers' space and the conference room would seem to be more reasonably disposed nearer the entrance to the bank. The facade is well designed and expresses the plan.

One criticism which was made was that there are too many of the so-called modern solutions which are merely architectural masks enclosing the space of the building, and, not expressing in any way the plan of the building itself, nor its use.

The second dissymmetrical plan was that of Homer W. Booker, Jr. This plan worked out quite satisfactorily, with all the services on the main floor, although with certain criticism of detail and scale, the distinctly suburban character interested the Jury and made them feel that the student had grasped the particular problem.

One observation which was made by the Jury was that in modern expression it seemed to be assumed that the discarding of classic detail, or proportion, permitted the designer unlimited latitude. It may be important for the student to keep in mind the fact that the basic principles of proportion and composition are quite the same; that the Jury will look for such intelligent solutions and studies in proportion that they show sufficient thought and knowledge. They will not be misled by trick rendering or forms of modernism in which a student might feel he might fool the Jury into thinking that beautiful forms of the past or the principles of classic proportion are to be discarded.

Simplicity may be a great feature, but barrenness is still to prove its case.

Wm. W. KNOWLES, New York, N. Y.

#### CLASS "A" I ESQUISSE-ESQUISSE

"A SUBWAY TERMINAL"

Although there were a large number of drawings submitted for this problem, the Jury was disappointed in the approach which the majority of the students seemed to take. The problem was essentially one of direct planning, and the primary requirements was obviously an intelligent handling of "Vast Throngs of People." This meant that any mixture of arriving and departing passengers was to be avoided, and any complication in the plan which would make it difficult for a passenger who did not know his way to obtain information, buy his ticket and get to or from his train with the least possible amount of disturbance, was to be avoided.

The Jury, quite obviously, gave consideration to those solutions which showed an understanding of these principles, rather than become interested in brilliant renderings of poor schemes.

The Jury particularly recommends to the students that if they will finally grasp the fact that the solution is the important thing, they will save themselves the trouble of making pretty pictures, where a great deal of their time is lost in the swamp of presentation. If the student will attempt to find the basic principle and present this simply, he will find the approach will help him and permit the Jury to more clearly understand what may be in his mind.

Mr. Romney submitted a solution of the problem, in which the three basic requirements of the program were very clearly considered. In this plan, there is a definite sense of arrival and departure of large groups, without confusion. A waiting room is conveniently located and the general arrangement of the other features of the plan show practical and thoroughly workable schemes, capable of further development.

Mr. Feldman has also submitted a solution which has the same logical character, although some of the Jury felt that his arrangement of the Waiting Room was open to criticism, inasmuch as there was interference with departure of crowds of passengers.

Mr. Waldorf submitted a solution in which the three main requirements are indicated in a very straight-forward manner, although his disposition of the minor requirements, such as shops, and the like, seem to be somewhat weak.

HENRY IVES COBB, New York, N. Y.

### OFFICIAL NOTIFICATION OF AWARDS

*Judgment of November 9, 1931*

DEPARTMENT OF SCULPTURE  
PROGRAM II  
"A TYMPANUM"

In a large modern hotel is a spacious corridor which is richly furnished and which is used as a lounge by the guests of the hotel.

At one end of this corridor is the entrance to the dining-room, and as the corridor has a vaulted ceiling it is proposed to decorate the space above the doorway with a tympanum in low relief.

The doorway is 12 feet wide, so that the radius of the sculptured tympanum should be six feet, and as the walls of the corridor are quite flat, the tympanum should be so designed that the highest parts of the relief should be flush with the walls of the corridor.

The problem, therefore, is to design a tympanum the subject matter of which is left to the student, but the competitor must keep in mind the fact that the sculpture is in flat relief and will be seen only in artificial

light and that, therefore, the design must be crisp and well defined.

JURY OF AWARD: Gaetano Cecere, John De Cesare, Robert G. Eberhard, J. Bailey Ellis, Paul Fjelde, Henry Hering, Edward S. Hewitt, Ernest W. Keyser, Julian Clarence Levi, Edward McCartan, H. Oothout Milliken, Charles G. Peters, Wheeler Williams, William Van Alen.

NUMBER OF SKETCHES SUBMITTED: 56.

#### AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: W. Yoffe.

FIRST MENTION: R. G. Furness.

MENTION: G. J. Sklar (on 4), J. D. Stott, C. B. Warren, W. Yoffe.

NO AWARD: 14.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: R. J. Morgan, Jr.

MENTION: R. Barger.

NO AWARD: 16.

*The BULLETIN of the BEAUX-*

COOPER UNION:

NO AWARD: 2.

NATIONAL ACADEMY OF DESIGN:

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION PLACED: F. C. Thomsen.

FIRST MENTION: R. F. P. Amendola, G. MacG. Proctor, F. C. Thomsen.

MENTION: R. F. P. Amendola, T. A. Beck (on 2), K. A. Gibson, P. F. Nelson, F. Bourne.

NO AWARD: 3.

ARCHITECTURAL ORNAMENT  
"ROMAN STYLE"

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: M. Monteleone, G. Rosalie, F. Di Bugno, A. Buoni.

MENTION: C. Combs, J. A. Campo, A. Arata, A. Laikauf, T. Saviano, V. Sica.

*Judgment of November 17, 1931*DEPARTMENT OF ARCHITECTURE  
FIRST ANALYTIQUE

## "AN END WING OF AN EMBASSY BUILDING"

In one of the capital cities of international importance an embassy building is to be erected facing on an important avenue. There will be an entrance court facing the avenue with two wings flanking each side and connected to the main portion of the building.

Required for this problem will be the treatment of one of the end wings which shall not exceed 30 feet in width and the floor heights shall be as follows: 14 feet from the first floor to the second, 18 feet from the second to the attic, and 10 feet average ceiling height for the attic floor. The grade is five feet below the first floor.

It is also required that two superimposed orders with a balcony on the second floor (which is the most important floor level) shall form the architectural composition of the wing; the attic storey may be treated as the competitor wishes.

JURY OF AWARD: W. Pope Barney, Myron Dassett, Charles K. Clinton, Joseph H. Freedlander, James Gambaro, L. Bancel La Farge, Carl Landefeld, Electus D. Litchfield, Frank Roorda, Henry Renwick Sedgwick, Edward Shire, A. C. Soper, Edward Stone, R. Doulton Stott, Penrose Stout, Seth Talcott, John V. Van Pelt, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 211.

## AWARDS

AGRIC. &amp; MECHANICAL COLLEGE OF TEXAS:

HALF MENTION: G. L. Ingram, M. D. Lovett, G. H. Weber, A. R. Wright.

NO AWARD: 5.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: W. A. Trimble, P. B. Kiel.

MENTION: G. R. Giesey, R. L. Holtmeier, W. B. Miller, G. D. Smith, J. von der Lancken.

HALF MENTION: W. C. Dowler, F. J. Scarlett, A. L. Svenson.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: C. W. Buckley.

HALF MENTION: C. M. Dick, P. A. La Bagnara, T. L. McNaughton.

NO AWARD: 1.

CHARCOAL CLUB ATELIER:

MENTION: J. F. Caine, Jr., E. C. Minor.

CHICAGO TECHNICAL COLLEGE:

HALF MENTION: A. R. Grippe, W. H. Reis, F. H. Schaar, W. Solomon.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:  
MENTION: R. M. Drossel.

NO AWARD: 2.

COLUMBIA UNIVERSITY:

MENTION: C. F. Ellis.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

HALF MENTION: L. Bifano.

ATELIER DENVER:

MENTION: A. W. Anderson.

ATELIER ESCHWEILER:

HALF MENTION: J. L. Gabrielli, M. C. Hermann, A. Wabash.

ATELIER FEITEL:

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

FIRST MENTION: W. H. Shoemaker.

MENTION: C. H. McLendon.

ATELIER GOODMAN:

HORS CONCOURS: L. J. Lewandoski.

ATELIER HIRONS:

FIRST MENTION: V. Pellegrino.

HALF MENTION: H. C. Fogelberg, F. J. Peter.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: S. J. Szabo.

HALF MENTION: L. Brooker, E. G. Hayducek, H. Levy.

NO AWARD: 1.

ATELIER LICHT:

MENTION: T. D. Watson.

ATELIER LOS ANGELES:

HALF MENTION: C. N. Botsch.

NO AWARD: 1.

HORS CONCOURS: J. J. Kauer, F. S. Young.

ATELIER NEVILLE-FROHWERK:

HALF MENTION: C. Barnhardt.

NO AWARD: 1.

ATELIER NEWARK:

FIRST MENTION: C. H. Bauer, Jr.

HALF MENTION: S. Ferrigno, A. M. McGall, R. B. Maust, J. G. Roberts.

NEW YORK ARCHITECTURAL CLUB:

MENTION: G. A. Groht, Jr., B. Kempner.

HALF MENTION: P. A. Froelich.

NO AWARD: 1.

NEW YORK UNIVERSITY:

FIRST MENTION: A. E. Olson.

MENTION: B. Belkin, R. A. Matern.

HALF MENTION: B. F. Murphy, J. W. Pringle.

NORTH CAROLINA STATE COLLEGE:

NO AWARD: 1.

OKLAHOMA AGRIC. &amp; MECHANICAL COLLEGE:

MENTION: G. H. Kanady.

NO AWARD: 3.

PASADENA ARCHITECTURAL CLUB:

NO AWARD: 1.

PROVIDENCE ARCHITECTURAL CLUB:

MENTION: L. S. McGann, L. D. Richardson.

HALF MENTION: W. Halkola, G. F. Olsen, R. Ware.

NO AWARD: 3.

ATELIER RECTAGON:

HALF MENTION: B. Borsink, C. A. Camillo, T. G. Hoepfinger.

NO AWARD: 1.

HORS CONCOURS: R. C. Getzin, C. N. Kopack, R.

A. Pollard, C. E. Donath.

SAN FRANCISCO ARCHITECTURAL CLUB:

FIRST MENTION: A. Kartwold.

MENTION: R. E. Audsley, E. S. Foster, W. E. Mooney.

HALF MENTION: F. B. Barss, G. Capell, A. W. Kahl.

NO AWARD: 3.

# ARTS INSTITUTE of DESIGN

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## "T" SQUARE CLUB OF PHILADELPHIA:

MENTION: J. F. Welker, H. J. Kienzlen.

HALF MENTION: C. H. C. Archer, A. Walder, R. F. Bishop.

NO AWARD: 3.

HORS CONCOURS: F. Lange, C. D. Rosse.

## THUMB TACK CLUB OF DETROIT:

HALF MENTION: G. A. Golchert, W. P. Rieden.

HORS CONCOURS: L. Edwards.

## UNIVERSITY OF ILLINOIS:

MENTION: E. E. Mason, H. S. Pebbles, A. Rigolo.

HALF MENTION: R. R. Dunlap.

HORS CONCOURS: H. V. Chescoe.

## UNIVERSITY OF MIAMI:

NO AWARD: 3.

HORS CONCOURS: R. F. Howison.

## UNIVERSITY OF NEBRASKA:

HORS CONCOURS: E. C. Crites.

## UNIVERSITY OF OKLAHOMA:

MENTION: R. W. Vahlberg.

HORS CONCOURS: E. Cook.

## UNIVERSITY OF SOUTHERN CALIFORNIA:

HALF MENTION: D. Hale, G. W. Kalionzes, K. M. Nishimoto, J. L. Young.

NO AWARD: 6.

HORS CONCOURS: H. Lang, A. Sharp, L. S. Tanner, W. J. Taylor.

## UNIVERSITY OF TEXAS:

HALF MENTION: W. E. Bergman, M. J. Edwards, T. P. Evans, K. Gaffney, K. Kamrath, C. Nagel, R. Ransdell, H. E. Turley.

NO AWARD: 7.

## UNIVERSITY OF VIRGINIA:

NO AWARD: 1.

HORS CONCOURS: C. C. Kennedy.

## YALE UNIVERSITY:

MENTION: E. A. Flynn.

HALF MENTION: H. C. Woodland.

NO AWARD: 1.

HORS CONCOURS: E. A. Harris, Jr., E. Saarinen.

## UNAFFILIATED:

## CHICAGO, ILLINOIS:

NO AWARD: 1.

## DAYTON, OHIO:

NO AWARD: 1.

HORS CONCOURS: A. E. Deis.

## HARRISBURG, PA.:

HALF MENTION: J. L. Steele.

## NEW YORK, N. Y.:

HALF MENTION: V. W. Johnson.

NO AWARD: 5.

## SPRINGFIELD, OHIO:

NO AWARD: 1.

## UNIONTOWN, PA.:

HORS CONCOURS: R. N. Dils, A. Fisher.

## VINCENNES, INDIANA:

MENTION: B. T. Sutton.

## CLASS "B" I ESQUISSE-ESQUISSE

### "A BUS AND STREET CAR TERMINAL"

The intersection of two of the main thoroughfares of a small city which cross each other at right-angles has gradually become by usage and convenience a terminus of a number of bus lines operating out into the surrounding country. Here one may alight from a bus and take a subway street car in any direction or else board a local bus. This has led to concentration of traffic and pedestrians, people waiting for busses and street cars causing a general sense of confusion and discomfort.

The city has, therefore, condemned sufficient property at the intersection of the streets (which are each 75 feet in width including sidewalks), to create an open

space 300 feet between building lines. This space is to be developed architecturally to handle traffic more safely, to provide shelter and convenience for the patrons of the street cars and busses and to beautify the center of the business district by the introduction of a limited amount of planting.

The treatment of the entire site between building lines becomes the subject of this program.

JURY OF AWARD: W. Pope Barney, Joseph H. Freedlander, Electus D. Litchfield, Henry R. Sedgwick, Edward I. Shire, Penrose Stout, Whitney Warren.

## NUMBER OF DRAWINGS SUBMITTED: 188.

## AWARDS

### AGRIC. & MECHANICAL COLLEGE OF TEXAS:

HALF MENTION: R. O. Travis.

### CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: C. A. Vecellio.

### COLUMBIA UNIVERSITY:

HALF MENTION: E. Gupka.

### ATELIER HIRONS:

MENTION: J. J. Kovacsevics.

### NEW YORK UNIVERSITY:

HALF MENTION: R. E. Aarino.

### YALE UNIVERSITY:

HALF MENTION: J. F. Cline.

### UNAFFILIATED:

### NEW YORK, N. Y.:

HALF MENTION: P. J. Avitabile, G. M. Frei.

## *Judgment of November 24, 1931*

### DEPARTMENT OF ARCHITECTURE

#### CLASS "B" I PROJET

#### "A SUBURBAN BANK"

In one of the better residential suburbs of a city, it is proposed to erect a bank building which while preserving a dignified character will nevertheless harmonize with the small scale buildings which form its setting. For this purpose, on one of the main streets of the town, a plot of ground 60 feet in width and 100 feet in depth, has been purchased. The rear line of the plot faces a minor alley and its two side lines are already built up to by adjacent buildings.

### Requirements:

- A. A public space about 1,800 square feet, with eight tellers' windows.
- B. Officers' space to accommodate four desks, accessible to public space, conference room, and space back of tellers' cages.
- C. A conference room adjacent to officers' space and easily accessible from public space.
- D. Ladies' Department with writing facilities adjacent to one of the tellers' cages.
- E. A Safe Deposit Department with a small lobby directly accessible from the public space. Vault and six coupon booths, one of which should be large enough for four occupants. The vault will be used by the bank for its funds and records as well as for safe deposit boxes of customers.
- F. Working space for bookkeepers and clerical force, not accessible to the public.
- G. A Directors' room, which may be on a mezzanine floor overlooking the banking room.

Provision for general facilities for the public and employees must be made.

JURY OF AWARD: W. Pope Barney, Robert Camelot, Henry Ives Cobb, Ethan Allen Dennison, Frank C. Farley, Frederick R. King, Ely Jacques Kahn, Wil-

liam Welles Knowles, Carl Landefeld, James W. O'Connor, Joseph H. McGuire, Alexander P. Morgan, George N. Pauly, T. Merrill Prentice, Peter Schladermundt, Edward Stone, William E. Shepherd, Jr., R. Doulton Stott, Arthur A. Stoughton, Thomas B. Temple, Ralph T. Walker, Leonard B. Wamnes, J. Edgar Willing.

NUMBER OF DRAWINGS SUBMITTED: 355.

#### AWARDS

##### ATELIER ADAMS-NELSON:

MENTION: J. C. Crowther, C. J. Smith, E. A. Young.

HALF MENTION: J. McPherson, B. T. Moravec, H. L. Rodde.

NO AWARD: 4.

##### AGRIC. & MECHANICAL COLLEGE OF TEXAS:

HALF MENTION: G. W. Alexander, J. F. Doyle, R. O. Travis.

NO AWARD: 1.

HORS CONCOURS: J. L. Chapman.

##### ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: M. Altschuler, C. A. Emling, E. H. James, R. L. Scafuri.

HALF MENTION: W. W. Davies, M. Poe, J. Sandstedt, S. A. Shapiro, A. Shonka, I. Siegal, C. B. Sommer.

NO AWARD: 4.

HORS CONCOURS: P. D. Dalise, W. A. Janssen, G. Terp.

##### BEACON HILL SCHOOL OF DESIGN:

NO AWARD: 1.

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION PLACED: H. W. Booker.

MENTION: A. Cassens, L. J. Crook, D. L. Emrick, F. Flaherty, B. Ginsburg, M. D. Grow, B. Hoffman, M. B. Hudale, M. A. John, S. H. Kent, W. J. McLaughlin, A. E. Oettinger, R. S. Powell, M. Shapiro, C. F. Slater, G. D. Williams.

HALF MENTION: W. R. Allen, T. J. Bardzil, H. H. Beck, E. J. Bocchicchio, N. P. Gross, C. R. Johnson, R. M. Law, J. H. McNaughton, H. E. Mildren, E. Z. Riester, W. Schlenke, D. Siegal, G. E. Tingley, A. T. Young.

NO AWARD: 5.

##### CATHOLIC UNIVERSITY OF AMERICA:

MENTION: S. Walter.

HALF MENTION: C. S. Callander, J. Columbus, T. E. Koehl, S. T. Stathes, F. P. Tosti, C. A. Vecellio, G. S. White.

NO AWARD: 5.

##### CHARCOAL CLUB ATELIER:

HALF MENTION: E. R. Marcks, A. S. Valench, C. R. Johnson.

##### CHICAGO TECHNICAL COLLEGE:

MENTION: P. Huminsky.

HALF MENTION: L. T. Alexander, R. B. Innes, A. J. Weil.

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: A. H. Berr, V. A. Pasquale, J. C. Scott.

HALF MENTION: F. D. Newbrook, C. W. Zimmerman, E. W. Schweikher.

##### COLUMBIA UNIVERSITY:

FIRST MENTION PLACED: T. N. Ng.

MENTION: D. Aldrich, A. Campanaro, F. M. Delport, M. W. DiNunzio, F. W. Harsen, K. E. Laubshire, O. I. Lay, G. Long, E. A. Neale, J. I. Raymond, E. E. Stehle, J. R. von Sternberg.

HALF MENTION: M. Carrera, H. M. Cohn, E. Gupka, J. S. Nichols, F. B. Wheeler.

##### COLUMBIA UNIVERSITY EXTENSION ATELIER:

FIRST MENTION: M. L. Scheingarten.

MENTION: G. T. Byrne, E. M. Johnson, L. E. Parrish, S. Schuman.

HALF MENTION: P. Birnbaum, D. L. Borgia, Jr., A. R. Kelly, W. H. MacMurray, Jr.

NO AWARD: 1.

##### ATELIER DENVER:

HALF MENTION: C. Kloverstrom.

NO AWARD: 2.

##### ATELIER ESCHWEILER:

MENTION: W. Pollatz.

NO AWARD: 2.

##### ATELIER FEITEL:

HALF MENTION: A. Perez, Jr.

##### ATELIER NEVILLE-FROHWERK:

NO AWARD: 1.

##### GEORGE WASHINGTON UNIVERSITY:

MENTION: I. D. James.

NO AWARD: 4.

##### GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: H. A. Stubbins.

NO AWARD: 1.

HORS CONCOURS: J. A. Stenhouse.

##### ATELIER GOODMAN:

HALF MENTION: H. Licht, J. Spinner, I. I. Schlesinger.

HORS CONCOURS: A. Levy.

##### ATELIER HIRONS:

MENTION: H. W. Kincaid, R. G. Bateman.

HALF MENTION: F. Geibelt, J. J. Kovacsevics, E. H. Schillinger.

NO AWARD: 2.

##### JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: U. G. Schwerzler.

HALF MENTION: D. I. Goldberg, K. L. Lohrey, G. H. Schroeder.

NO AWARD: 3.

##### ATELIER LICHT:

FIRST MENTION: H. Schmitz.

NO AWARD: 1.

##### ATELIER LOS ANGELES:

MENTION: R. R. Palmer.

HALF MENTION: W. D. Moore, Jr.

NO AWARD: 4.

##### NEWARK ATELIER:

MENTION: I. G. Hanle, E. A. Schmidlin.

HALF MENTION: A. A. Campedello, L. Matzner.

NO AWARD: 1.

##### NEW YORK ARCHITECTURAL CLUB:

MENTION: W. N. Bader, H. B. Brinkerhoff, P. A. McDade.

HALF MENTION: T. B. Voyvodick.

##### NEW YORK UNIVERSITY:

FIRST MENTION PLACED: P. L. Cherici.

FIRST MENTION: A. W. Hall, S. Lichtenstein.

MENTION: R. E. Aarnio, C. H. Abbe, S. Heller, C. W. Lea, Jr., H. S. Preble, A. S. Schiller, H. Steiglitz, D. Benjamin, Jr., N. Ruzza.

HALF MENTION: J. F. Meyer, H. Shimansky, J. Gangemi, A. Jacobs, R. Lovelock.

NO AWARD: 1.

HORS CONCOURS: V. Cerreta.

##### OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: C. E. Bills, C. Dunham, A. C. Jenkins.

E. F. Nye, R. E. Stuart, M. Swatek.

HALF MENTION: W. C. Krueger, R. L. Marklund, G. A. Melton, W. G. Parr, J. Raedeker, W. M. Robinson.

NO AWARD: 1.

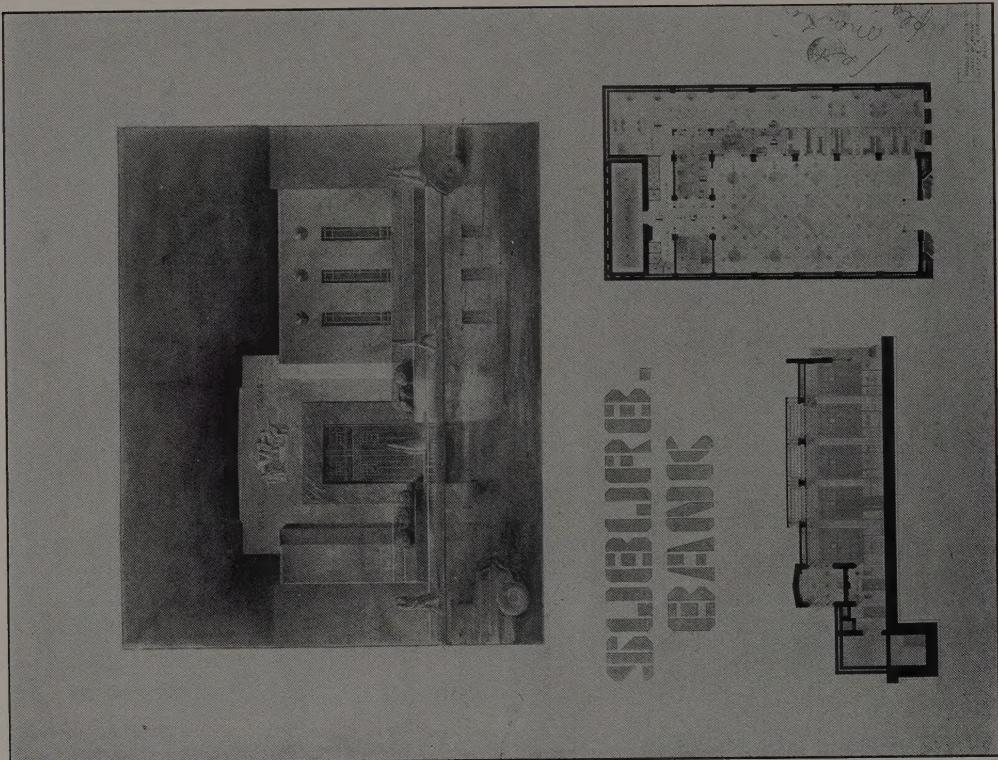
##### PRINCETON UNIVERSITY:

MENTION: E. B. Cromwell.

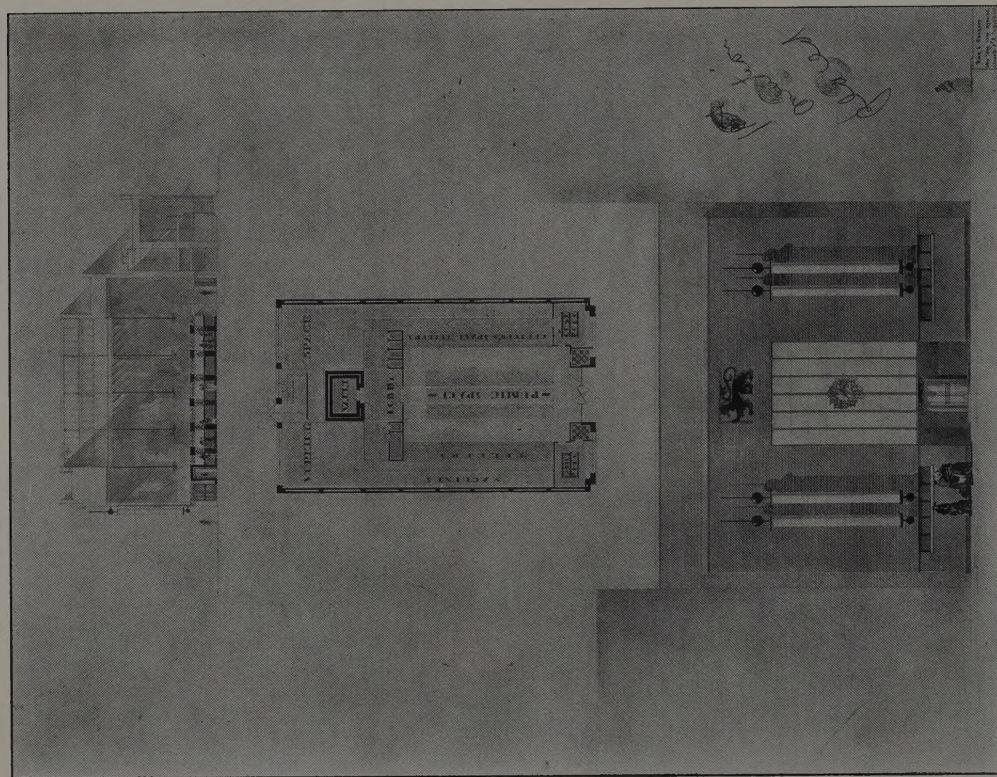
# ARTS INSTITUTE *of* DESIGN

7

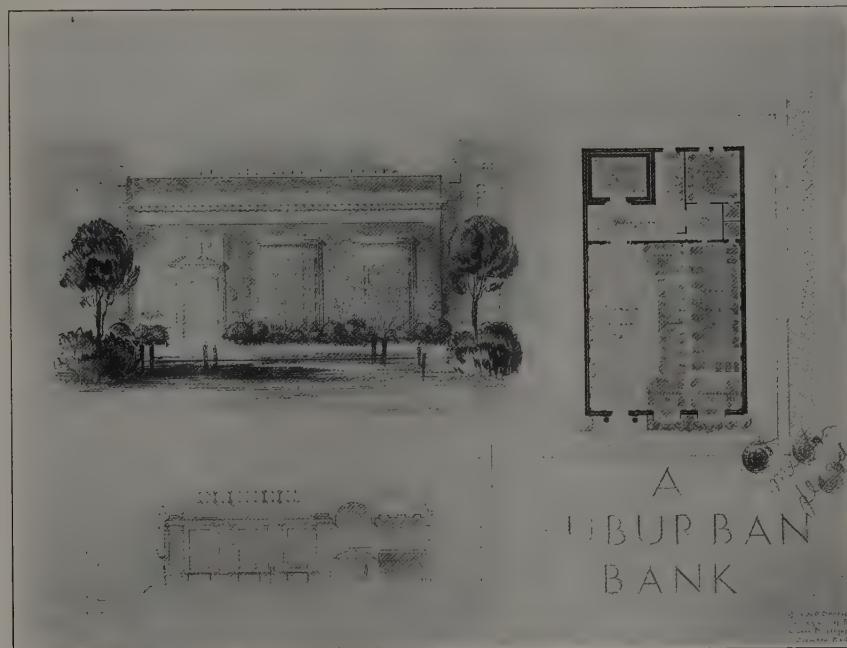
- HALF MENTION: D. Vhay, C. M. Friz, Jr., C. E. Lane.
- HORS CONCOURS: D. B. Crane, W. B. Hornblower.
- PROVIDENCE ARCHITECTURAL CLUB:
- HALF MENTION: M. E. Nelson.
- ATELIER RECTAGON:
- NO AWARD: 2.
- SAN FRANCISCO ARCHITECTURAL CLUB:
- MENTION: W. E. Krohn.
- HALF MENTION: E. P. DeMartini, E. Rybicki, M. Coutier, I. Tognelli, W. J. Alexander.
- NO AWARD: 1.
- ATELIER SKIDMORE-OWINGS:
- MENTION: A. N. Balfour.
- "T" SQUARE CLUB OF PHILADELPHIA:
- HALF MENTION: J. Wigmore, Jr., G. Palm, Jr.
- NO AWARD: 2.
- HORS CONCOURS: P. d'Entremont, T. McDowell, J. T. Varelo.
- THUMB TACK CLUB OF DETROIT:
- HALF MENTION: E. A. Bricker.
- UNIVERSITY OF ILLINOIS:
- MENTION: R. I. Anderson, W. R. Auble, C. R. Barber, C. R. Bender, J. E. Branch, A. J. DeFilippis, V. S. Etler, J. J. Fitzpatrick, B. Forester, M. Gabby, M. E. Glicken, W. Goldberg, P. M. Grennan, K. S. Hauter, F. H. Hookham, F. T. Hyland, W. D. Marshall, C. E. McBurney, H. M. Parkhurst, C. G. Rummel, C. W. Thomason, A. M. Ulvestad, J. A. Wares.
- HALF MENTION: W. Connell, H. H. Crost, J. W. Davis, A. Del Bianco, W. M. Horowitz, L. Katzman, H. S. Kruse, L. P. Oman, R. J. Schwab, R. W. Stehr, F. C. Stover, E. J. Strougal, H. P. T. Tideman, H. West.
- NO AWARD: 8.
- HORS CONCOURS: B. H. Balaban, T. J. Glaza.
- UNIVERSITY OF OKLAHOMA:
- NO AWARD: 1.
- UNIVERSITY OF PENNSYLVANIA:
- FIRST MENTION PLACED: H. E. Steinberg.
- MENTION: T. Bowman, J. F. Cantwell, M. H. Patterson, B. G. Cox.
- HALF MENTION: J. J. Boyce, M. D. Brod, F. E. Dean, R. J. Hawley, B. W. Sewell, G. M. Syversen, T. H. Yardley.
- NO AWARD: 3.
- HORS CONCOURS: M. Hamnett, F. McIntire.
- UNIVERSITY OF SOUTHERN CALIFORNIA:
- MENTION: R. F. Boyle, T. Gulbrand, P. C. Shattuck, J. F. Stroh, W. S. Thompson, W. Wallett, A. F. Williams.
- HALF MENTION: F. V. Baxter, J. G. Cooke, D. DiNoto, M. R. Krumm, A. W. Randall, R. T. Robinson, F. R. Schmidt, R. S. Soriano, J. W. Wright.
- NO AWARD: 5.
- HORS CONCOURS: R. C. Bowman, O. G. Joseph.
- UNIVERSITY OF TEXAS:
- HALF MENTION: C. Maiwald.
- NO AWARD: 2.
- UNIVERSITY OF VIRGINIA:
- MENTION: W. S. Brodie, C. A. Lindgren, Jr., W. T. Munford, J. M. Woodside.
- HALF MENTION: W. C. Flake, Jr., E. B. Hickson, J. T. Rowe, Jr., W. M. Webb, Jr., A. McCullough.
- UNAFFILIATED:
- CHICAGO, ILL.:
- NO AWARD: 2.
- HORS CONCOURS: W. Fishman.
- DAYTON, OHIO:
- NO AWARD: 2.
- INDIANAPOLIS, IND.:
- HALF MENTION: J. Brennan.
- MONROE, WIS.:
- NO AWARD: 1.
- NEW YORK, N. Y.:
- MENTION: P. J. Avitabile, G. M. Frei.
- HALF MENTION: C. Folcke, Jr., M. C. Sisk.
- NO AWARD: 2.
- OAK PARK, ILL.:
- NO AWARD: 1.
- PHILADELPHIA, PA.:
- HALF MENTION: J. W. Rogers.
- HORS CONCOURS: G. M. Sparks.
- RICHMOND, VA.:
- HALF MENTION: P. Colavita, Jr.
- ST. LOUIS, MO.:
- HALF MENTION: M. Wright, Jr.
- HORS CONCOURS: C. H. Collins.
- TAUNTON, MASS.:
- NO AWARD: 1.
- TRENTON, N. J.:
- NO AWARD: 1.
- CLASS "A" I ESQUISSE-ESQUISSE  
"A SUBWAY TERMINAL"
- Sundays and holidays find vast throngs of people visiting the seashore and amusement centers, and the problem of transportation in most cases has been found a very difficult one. In order to alleviate the usual confusion and congestion of the home-going crowds, a transit company proposes to erect a terminal building to serve a recently opened amusement park.
- The site selected is 250 feet in width facing a plaza, and 300 feet in depth. It is desirable that this building should conform in character to the locality and be so planned that heavy traffic may be adequately handled.
- The Requirements Are:*
1. A large waiting room 25,000 square feet in area, which shall include public facilities, newsstands, refreshment concessions, ticket booths, information booths, etc.
  2. A concourse separated from the waiting room by turnstiles and containing stairs and escalators to the platforms serving ten tracks on the one lower level. (Tracks are 11 feet center to center when double, car width is 9 feet and the clearance is 14 feet in height.)
  3. Offices for the traffic managers of the transit company and a lost and found department.
- JURY OF AWARD: Henry Ives Cobb, Ethan Allen Dennison, Frederick G. Frost, Philip L. Goodwin, Ely Jacques Kahn, Clarence S. Stein, Arthur A. Stoughton, Hobart B. Upjohn.
- NUMBER OF DRAWINGS SUBMITTED: 175.
- AWARDS
- COLUMBIA UNIVERSITY:
- MENTION: M. M. Feldman.
- ATELIER LICHT:
- HALF MENTION: J. Stenken.
- PRINCETON UNIVERSITY:
- HALF MENTION: J. L. J. Bauer, R. Ulmer.
- UNIVERSITY OF ILLINOIS:
- HALF MENTION: H. G. Codd.
- UNIVERSITY OF PENNSYLVANIA:
- HALF MENTION: A. W. Mickel, J. C. Moore.
- UNIVERSITY OF SOUTHERN CALIFORNIA:
- HALF MENTION: A. C. Metcalf.
- UNAFFILIATED:
- NEW YORK, N. Y.:
- MENTION: H. N. Romney, A. Waldorf.



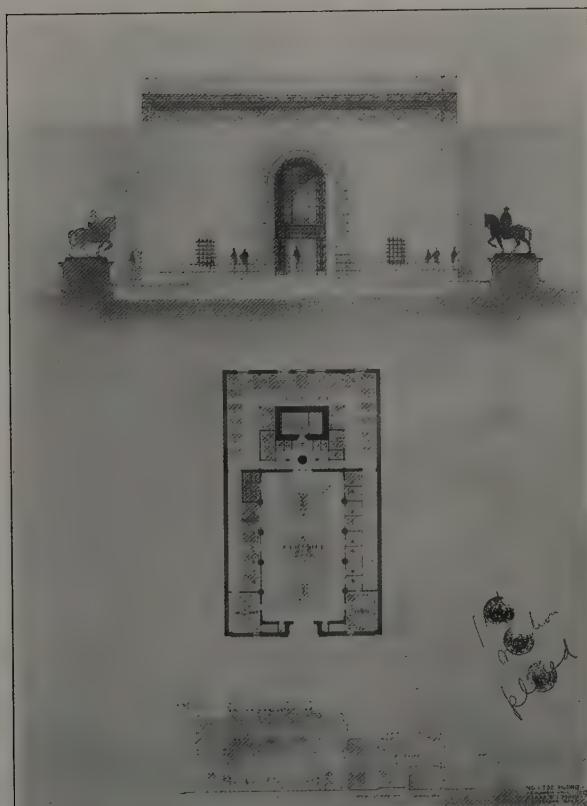
First Mention Placed—H. E. Steinberg, University of Pennsylvania  
CLASS "B" I PROJET—"A SUBURBAN BANK"



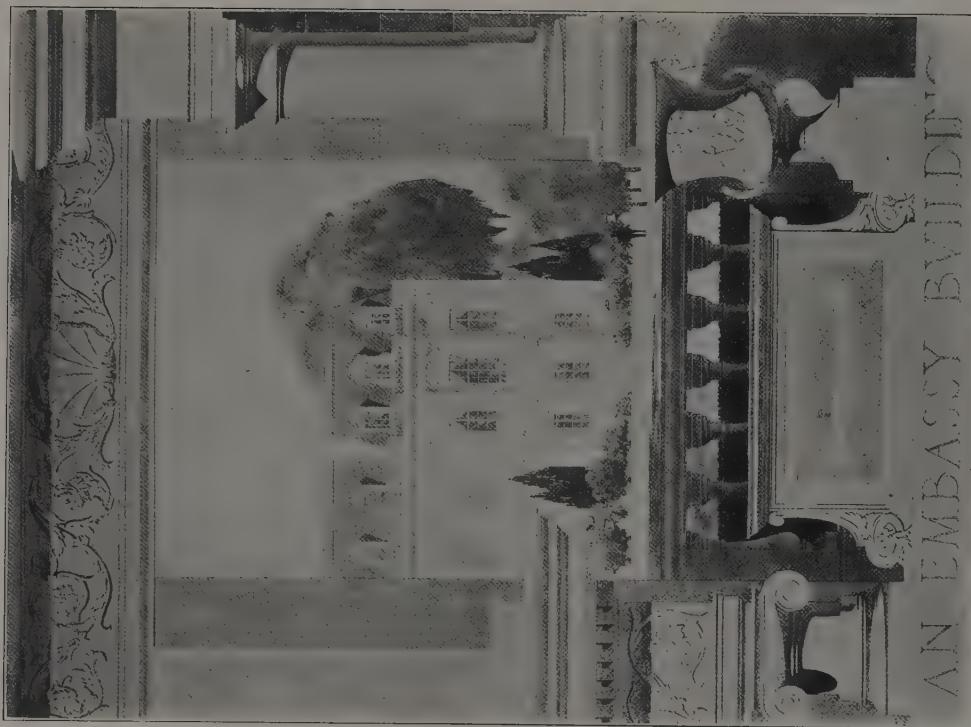
First Mention Placed—P. L. Chencini, New York University  
CLASS "B" I PROJET—"A SUBURBAN BANK"



First Mention Placed—H. W. Booker, Jr., Carnegie Institute of Technology



First Mention Placed—T. N. Ng, Columbia University  
CLASS "B" I PROJET—"A SUBURBAN BANK"

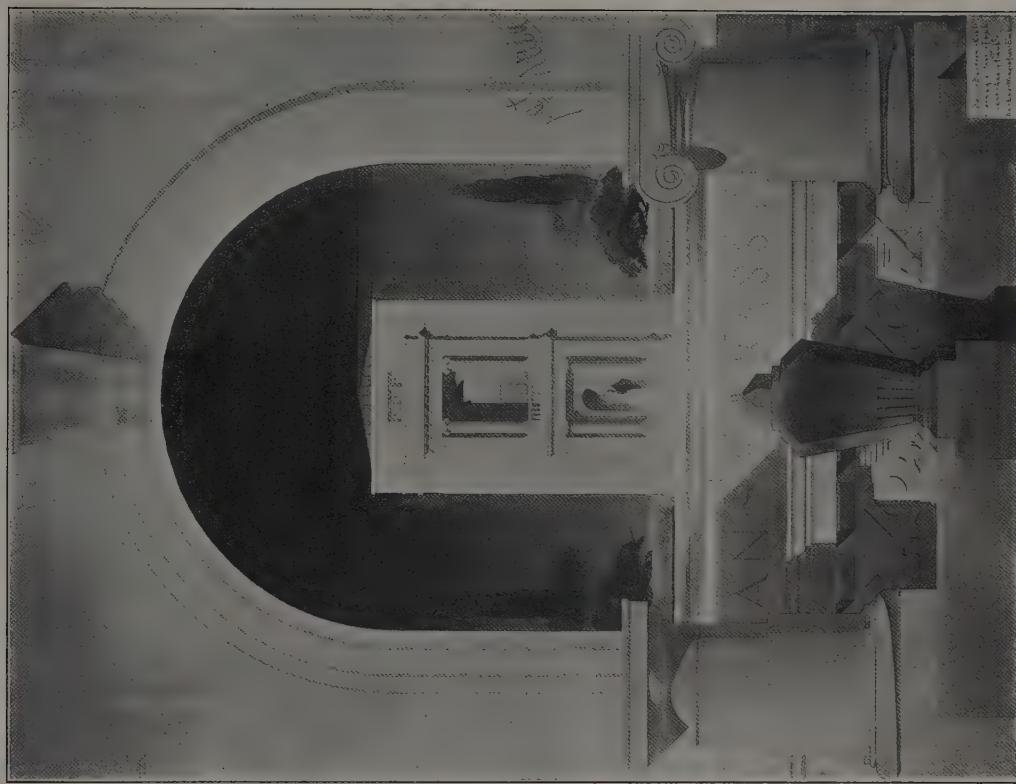


AN EMBASSY BUILDING

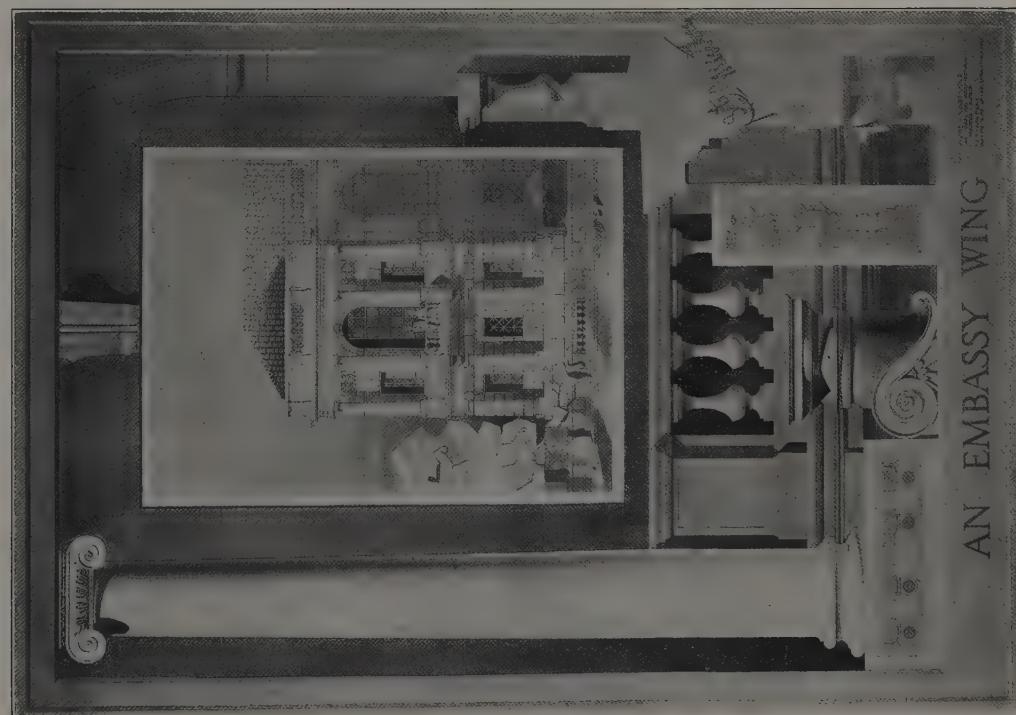
First Mention—A. E. Olson, New York University  
FIRST ANALYTIQUE—"AN END WING OF AN EMBASSY BUILDING"



First Mention—V. Pellegrino, Atelier Hiron  
FIRST ANALYTIQUE—"AN END WING OF AN EMBASSY BUILDING"

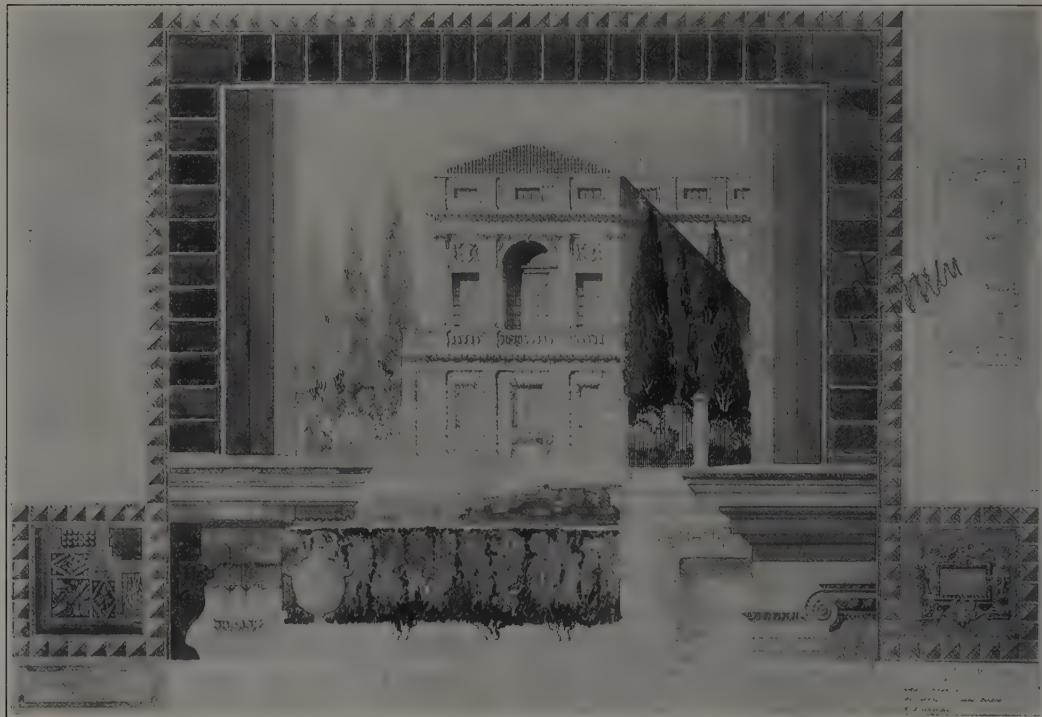


First Mention—P. B. Kiel, Carnegie Institute of Technology  
FIRST ANALYTIQUE—"AN END WING OF AN EMBASSY BUILDING"



### AN EMBASSY WING

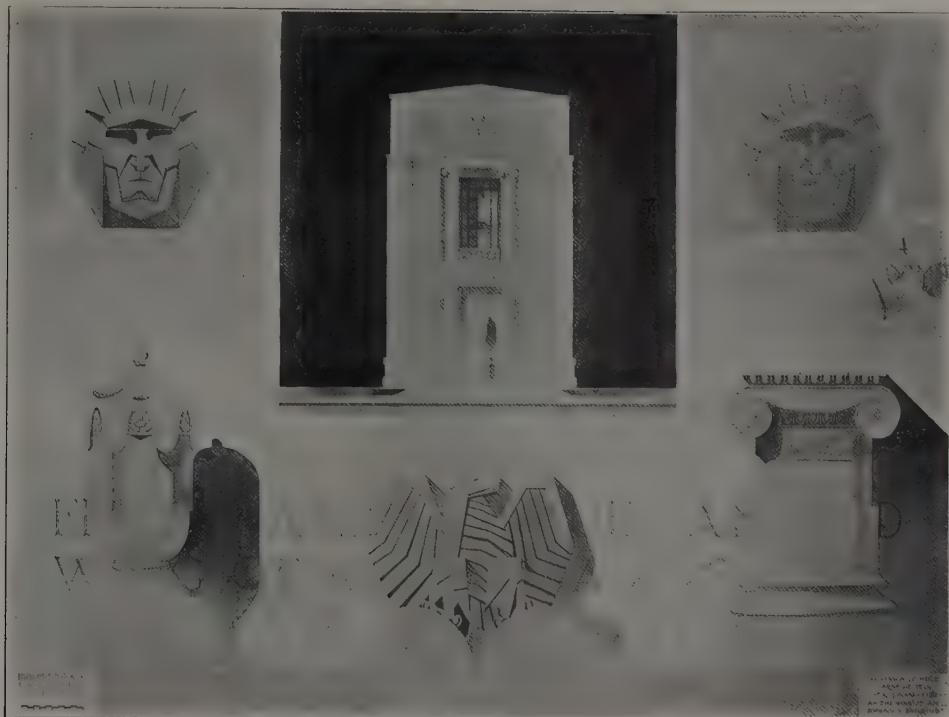
First Mention—A. Kartwold, San Francisco Architectural Club  
FIRST ANALYTIQUE—"AN EMBASSY WING"



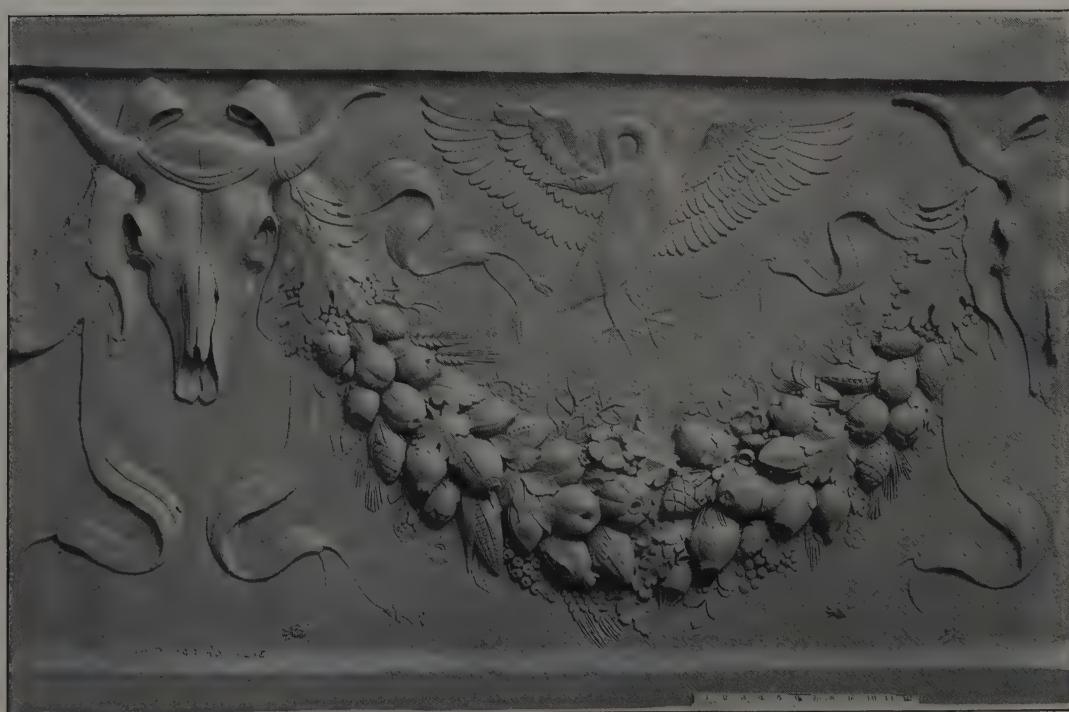
First Mention—C. H. Bauer, Jr., Atelier Newark



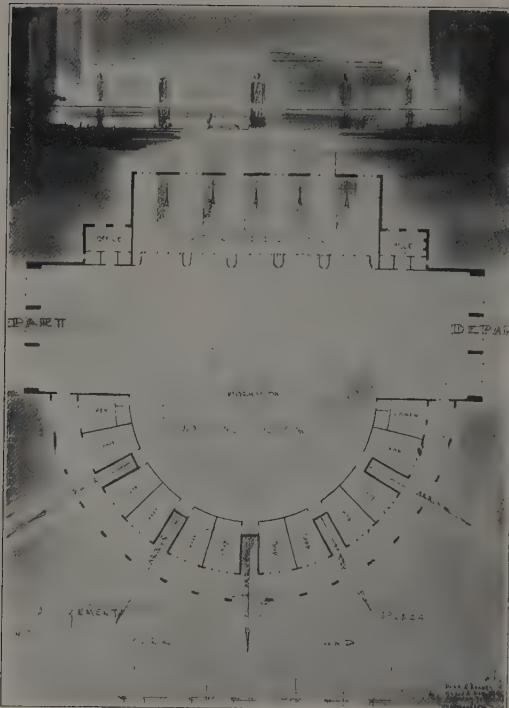
First Mention—W. Shoemaker, George Washington University  
FIRST ANALYTIQUE—"AN END WING OF AN EMBASSY BUILDING"



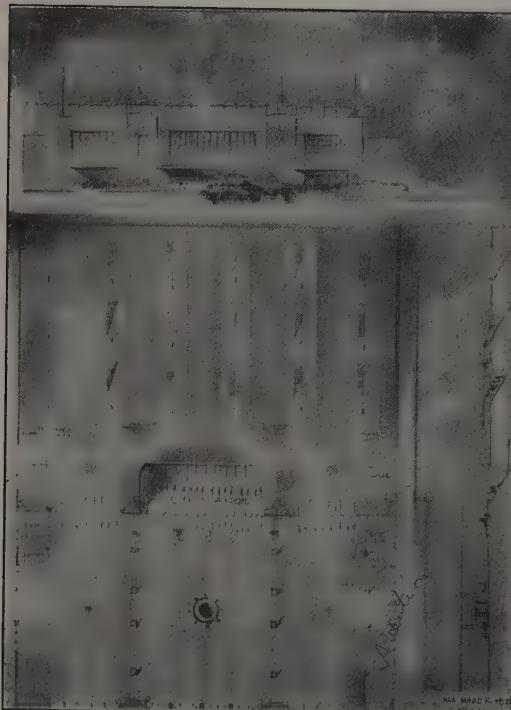
First Mention—W. A. Trimble, Carnegie Institute of Technology  
FIRST ANALYTIQUE—"AN END WING OF AN EMBASSY BUILDING"



First Mention—G. Rosalie, Beaux-Arts Institute of Design  
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ROMAN STYLE"

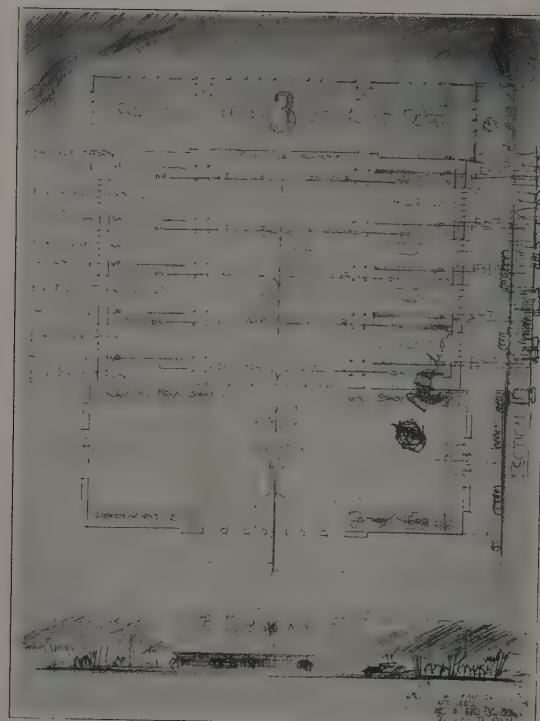


Mention—H. N. Romney, New York, N. Y.

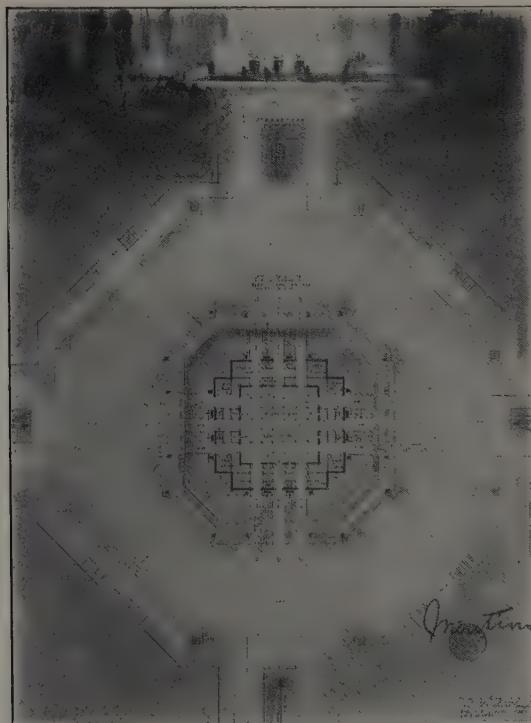


Mention—M. M. Feldman, Columbia University

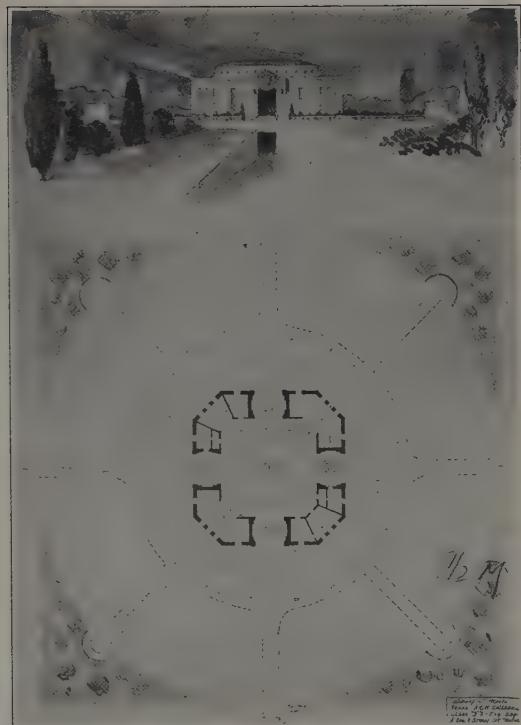
CLASS "A" I ESQUISSE-ESQUISSE—"A SUBWAY TERMINAL"



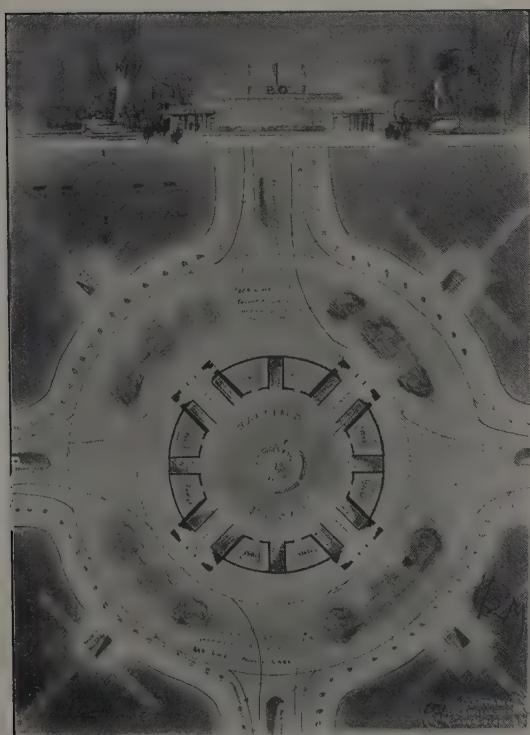
Mention—A. Waldorf, New York, N. Y.



Mention—J. J. Kovacsevics, Atelier Hirons

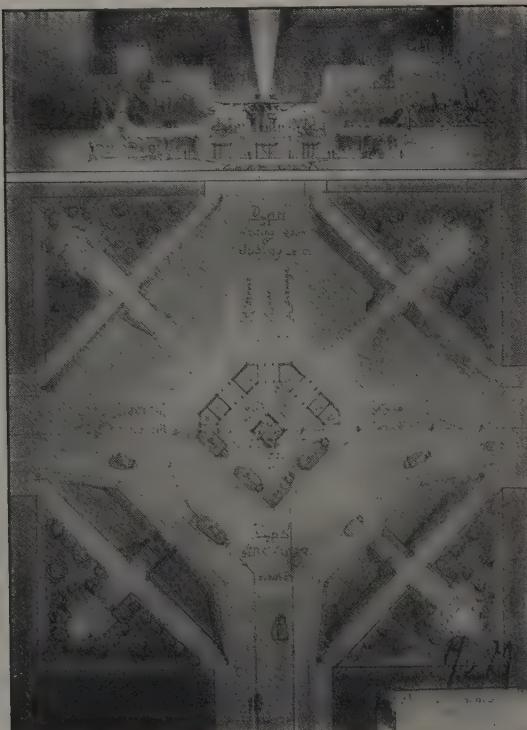


Half Mention—R. O. Travis, Texas Agric. & Mech. College

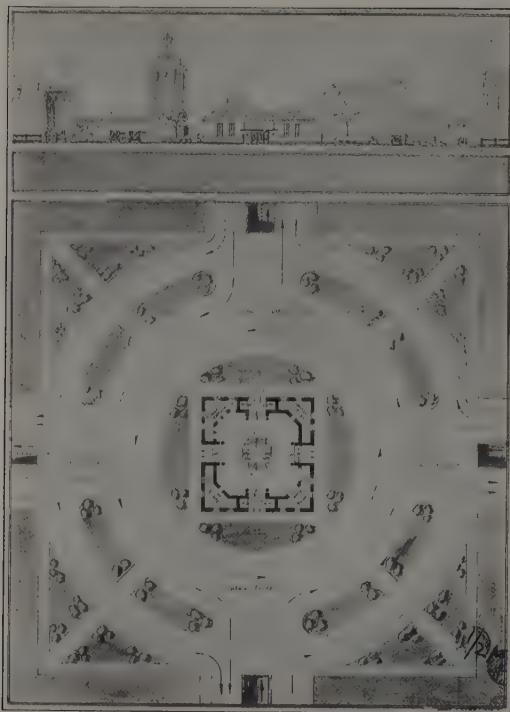


Half Mention—P. J. Avitabile, New York, N. Y.

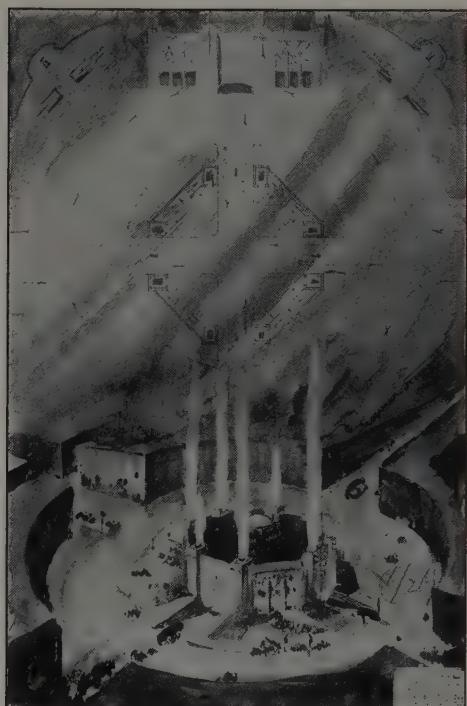
CLASS "B" I ESQUISSE-ESQUISSE—"A BUS AND STREET CAR TERMINAL"



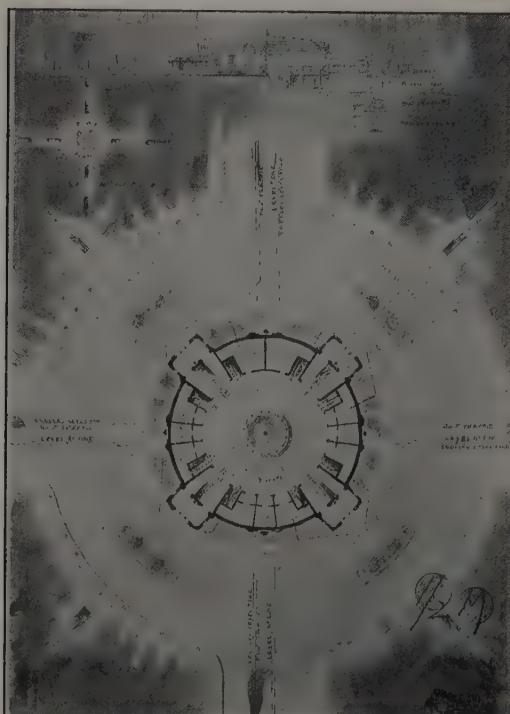
Half Mention—R. E. Aarnio, New York University



Half Mention—J. F. Cline, Yale University

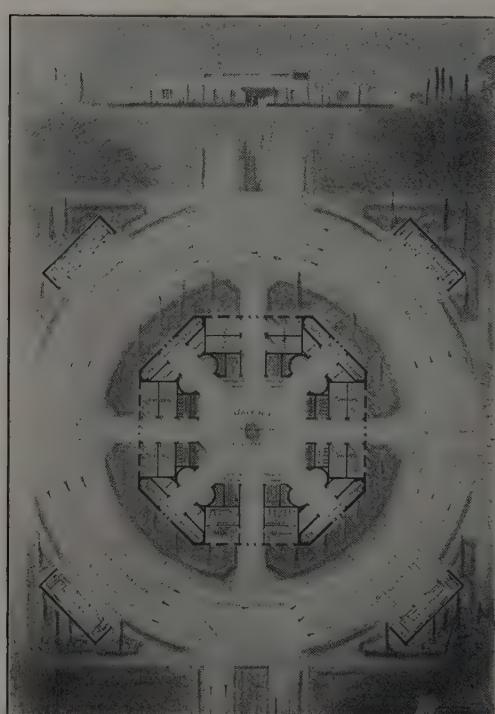


Half Mention—C. A. Vecellio, Catholic Univ. of America



Half Mention—G. M. Frei, New York, N. Y.

CLASS "B" I ESQUISSE-ESQUISSE—"A BUS AND STREET CAR TERMINAL"



Half Mention—E. Gupka, Columbia University



First Mention—M. Monteleone, Beaux-Arts Institute of Design  
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ROMAN STYLE"



First Mention Placed—W. Yoffe, Beaux-Arts Institute of Design



First Mention—R. J. Morgan, Jr., Carnegie Institute of Technology



First Mention—R. F. P. Amendola, Yale University  
DEPARTMENT OF SCULPTURE, COMPOSITION II—"A TYMPANUM"



First Mention Placed—F. C. Thomsen, Yale University



First Mention—G. MacG. Proctor, Yale University



First Mention—T. C. Thomsen, Yale University

DEPARTMENT OF SCULPTURE, COMPOSITION II—"A TYMPANUM"



First Mention—R. G. Furness, Beaux-Arts Institute of Design  
DEPARTMENT OF SCULPTURE, COMPOSITION II—"A TYMPANUM"



First Mention—M. Monteleone, Beaux-Arts Institute of Design  
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"GREEK STYLE"